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ABSTRACT

The primary goal of this survey is to discover the potential membership for a state sub-chapter in the Music Library Association. It also aims to discover the extent of the use of music specialists with music collections. In 1969, representatives from each state in the Midwest Chapter of the Music Library Association were delegated to query libraries of every type having music collections. Any library or organization having materials or equipment related to music received a questionnaire. By June 1970, 57.6% of the 156 questionnaires mailed were returned and found usable in the survey. Each section of the questionnaire made it painfully clear that a great variation in the approach to music service exists over the state. (MM)

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ILLINOIS LIBRARIES AND THE SOUND OF MUSIC

by

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ILLINOIS LIBRARIES AND THE SOUND OF MUSIC

I. PRELUDE

Music assistance is only one type of service expected from Illinois libraries by their patrons. The effectiveness of that service varies depending upon the size of the library, its clientele, the community in which it exists, and the purpose of the library. One of the favorite things of the Midwest Chapter of the Music Library Association is its concern about the music service available to library users.

The Chapter has hoped to make its annual meetings practical and has hoped to appeal to member librarians in special libraries, community colleges, public libraries, college and university libraries, and anyone who is responsible for music collections--large or small. The attempt to prepare useful annual meetings for chapter members representing all types of music collections has been thwarted by the size of the chapter which covers nine states.[1]

In an effort to meet the needs of member librarians, a proposal to divide the chapter into sub-chapters made up of each state has been considered. If the proposed state sub-chapters were organized, they would send delegates to the annual Chapter meeting held in different locations each year so that travel requirements were not always great for the entire membership. In 1969, representatives from each state in the Chapter were delegated to query libraries of every type having music collections in

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[1]Illinois, Ohio, Indiana, Michigan, Minnesota, Iowa, Kentucky, Wisconsin, and Missouri.

order to determine the possible size of state membership. The American Library Directory[2] was used to locate music holdings in Illinois. Any library or organization indicating some type of material or equipment possibly related to music received a questionnaire. These holdings were noted in institutions such as the University of Illinois with 80,000 books and scores and 25,000 recordings and a public library, on the other hand, with sixty books relating to music and 464 recordings (see page 3).

By June 1970, most of the questionnaires were returned. One hundred fifty-six were mailed. One hundred eleven (71%) were returned of which approximately twenty-six were not applicable, leaving 57.6% usable in the survey. These questionnaires represented the following types of libraries:

RESPONSE TO SURVEY

Public	29	County	1
Junior College	22	Four-year high school	1
College	18	Hospital	1
University	10	School of Music	1
Army	1	Did not apply	26
Company	1		

The ALA Directory gave complete information about location, addresses, and those in charge of collections, but some assumptions had to be made about the value of the response to the questionnaire with regard to the clientele of the library. Collections of discs and tapes could have been recorded music. They could have been recorded case histories in the hospital library; important speeches in the high school.

[2]Steiner-Prag, Eleanor F., and MacKeigan, Helaine. American Library Directory, 1968. New York: R. R. Bowker Company, 1968.

PUBLIC		UNIVERSITY		COLLEGE		JR. COLLEGE		SCHOOL OF MUSIC		ARMY	
B&S	REC	B&S	REC	B&S	REC	B&S	REC	B&S	REC	B&S	REC
250	5,000	3,244	---	3,000	387	500	544	3,524	2,557	375	620
85	327	7,741	8,751	2,500	4,200	318	320				
---	556	6,850	5,488	1,200	2,500	132	218				
177	1,500	12,069	3,000	500	275	225	900				
---	491	80,000	25,000	3,490	729	300	3,500				
329	1,300	4,000	---	1,200	300	---	100				
---	525	21,000	7,400	2,000	2,500	1,100	800				
850	4,000	4,242	4,553	750	---	135	100				
600	1,000	50,000	5,000	800	350	---	93				
425	600			500	300	250	300				
7,635	2,817			---	3,000	---	3,000				
300	1,000			---	---	150	400				
---	1,592			750	870	351	119				
105,000	---			---	---	250	150				
660	1,400			18,781	1,949	350	500				
245	1,436			2,450	400	348	568				
2,500	5,159			560	500	125	600				
---	950			600	500						
335	1,500			3,150	1,500						
300	3,500			1,300	1,000						
200	2,000			600	1,300						
1,000	2,500			294	734						
928	2,108										
4,700	14,080										
4,636	4,082										
60	464										
6,140	1,612										
4,700	14,080										
---	2,083										
Total											
143,055	77,662	189,146	59,292	44,425	23,194	4,534	12,212	3,524	2,557	375	620
Average											
5,109	2,773	21,016	6,588	2,221	1,159	267	718				

QUESTIONNAIRE

1. NAME OF LIBRARY_____

   ADDRESS_____

   CITY_____STATE_____ZIP CODE_____

2. TYPE OF LIBRARY (Public, College, etc.)_____

3. SIZE OF MUSIC COLLECTION: No. of volumes(Books, scores, etc.)_____
   (Quote figures used in annual report) No. of recordings_____

4. COLLECTION IS HOUSED: (Check which applies)

   1. Integrated in main collection _____
   2. Separate music division in large library building _____
   3. Separate music collection with a Fine Arts division _____
   4. Special library in an academic classroom building _____
   5. Specify any different arrangement _____

5. STAFF:

   1. Number of professional librarians with undergraduate (or higher) degrees in music: _____
      If higher, indicate degree: _____
   2. If one or more music specialist is employed, indicate job responsibilities: (use figures ½, ¼, fulltime, etc.)
      1. Administrative _____
      2. Reference _____
      3. Circulation _____
      4. Materials selection _____
      5. Purchasing _____
      6. Cataloging: Books_____Scores_____Records _____
      7. Audio area _____

6. If no music specialist is in the system, indicate who is responsible for: (Give this information by specifying the department in the library which is responsible for the function and if possible, indicate how many people actually perform the duties giving this in terms of hours per week. Since so many libraries are using nonprofessional help in many areas of professional work, please indicate if such is the case in your library. Do not indicate that you are using clerical help for what is considered purely clerical routine.)

	DEPT.	MAN HOURS PER WEEK	PROFESSIONAL	NON-PROFESSIONAL
1. Selection of materials:	____	_____	_____	_____
2. Purchasing :	____	_____	_____	_____
3. Cataloging :				
Books :	____	_____	_____	_____
Scores :	____	_____	_____	_____
Records :	____	_____	_____	_____
4. Reference :	____	_____	_____	_____
5. Circulation :	____	_____	_____	_____
6. Audio Materials :	____	_____	_____	_____

7. Does your library subscribe to NOTES? Yes_____ No_____

8. Please list the names, addresses, and job specifications (e.g., Reference) of each member of the staff who should be actively engaged in the Music Library Association.

II. PROCESSIONAL

The questionnaire (p. 4,5) asked for several types of information besides the name and type of institution, address, and size of collection. These included how the collection was housed and professional or non-professional supervision of the collection. In addition, the amount of time spent by these people in each area of music service, i.e., administrative, reference, circulation, etc., was requested. A supplementary request to discover if the institutions subscribed to NOTES, the official quarterly journal of the Music Library Association was added. A request for names of individuals who were not then members of the Midwest Chapter of the Music Library Association or the Music Library Association was also included. The questionnaire was divided into specialist and non-specialist sections.

The specialist section was intended to discover the number of people who had bachelor or higher degrees in music and what proportion of their time was spent in the various areas of music service.

The non-specialist portion of the questionnaire assumed some or no training in music by anyone involved in the activities to support music service. It also attempted to discover what portion of a work week was spent in the various areas of obtaining materials and providing service. Respondents in the survey were asked if professional or non-professional personnel were responsible for these duties. Professional personnel are those who have completed advanced degrees in library science.

III. VARIATIONS ON A THEME

Each section of the questionnaire made it painfully clear that a great variation in the approach to music service exists over the state.

HOUSING OF MUSIC COLLECTIONS

Integrated in main collection	42
Separate music division in large library building	4
Separate music collection within a Fine Arts division	5
Special library in an academic classroom building	2
Specify any different arrangement	31

QUALIFICATIONS OF MUSIC SPECIALISTS

a. With undergraduate or higher degrees in music	18½
b. Higher degrees:	
Master of Music	4
Master of Arts	1
Master of Education in music	1
Master of Musicology	3
Degree in music	1
Musician (degree not given)	1
c. Other:	
Undergraduate music minor	1
Forty graduate hours in music	1
Course requirements completed on doctorate	1

DUTIES OF SPECIALISTS

The individuals with undergraduate or higher degrees in music responsible for specific areas of music service were distributed as follows:

	Full-Time	1/2	1/3	1/4	1/8	1/6	1/10	1/20
Administrative	2		1			1		
Reference		1	1			1		1
Circulation		1	1					
Selection*		2	2				1	1
Purchasing		1						
Cataloging:								
Books		1	1	2				
Scores		1			1			
Records		2				1		1
Microfilm		1						
Audiovisual area	1							

*In once instance, the responsibility of the administrator.

DUTIES OF NON-SPECIALISTS

The following statistics show the distribution of responsibilities assigned to non-specialists as compared to the specialists described above. It will also be noticed that each of these responsibilities is assumed by personnel within library areas other than music in many cases. One column indicates whether the duty is performed by a professional librarian or non-professional personnel.

1. Selection of materials

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
1	Acquisitions	2.5	1	--
24	Administrative	7.7	21	3
10	Adult Services	2.75	6	4
3	Audiovisual	3.5	2	1
3	Fine Arts	11.00	9	2
2	Humanities	30.50	1	--
1	Juvenile	.50	--	1
1	Library Audiovisual	--	1	--
19	Music	3.75	12	4
1	Reference	1.00	1	--
1	Technical Services	--	--	1
7	Not given	3.75	5 and 1 teacher	1

The selection of music materials must be guided by the goals of the individual library. Small public libraries need only biographical or fiction materials concerning composers. Public libraries serving public school populations should have basic reference materials. Larger libraries with individuals or groups in their clientele who are performers should have multiple copies of performance editions for extended use. Institutions of higher education should have all the above materials and the larger institutions must investigate sources to obtain collected works, manuscripts, and rare materials to support research in musicology.

Recordings of works by as many composers as possible should be available as examples of the historical development of music as well as examples of high standards of performance.

The items above oversimplify the selection criteria for music. Departments best qualified to select music materials would be Music, Fine Arts, and Humanities. This chart shows that of all libraries reporting this duty delegated to non-specialists, the most time is spent by two libraries having a Humanities Department. Because of its all inclusive nature, the time devoted to selection of music materials in a Humanities Department must be shared with the selection of materials in art, philosophy, religion, literature, foreign language, and other related subjects.

Something good can be seen in the fact that of the twelve departments assigned this responsibility, the music department is second in frequency following the Administrative Department. In later charts it will be found that the music department is used very little or not consulted at all. It is surprising that the selection of music materials must be assigned to such departments as juvenile, technical services, library, and audiovisual. Some of the comments appended would cause one to pause.

"Probably one of this staff would be interested."

"We have no one who has music as a special interest on the library staff."

Selection is a vital part of developing a useful music collection. It is important that appropriate budget for purchase be provided as well as time to search reviewing media for books, scores, and recordings.

2. Purchasing

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
12	Acquisitions	21.87	11	7
8	Administration	3.70	7	2
3	Adult Services	.25	3	--
3	Audiovisual	1.80	--	3
1	Clerical	--	--	--
7	Library	4.50	5	2
3	Library/Audiovisual	1.00	1	2
8	Technical Services	13.80	1	7
9	Unnamed	2.50	3	5

Hopefully, purchasing could be left to non-specialists in music if those making selections are making sound judgments and their selections are not altered. It is assumed that the departments listed above are responsible for all library purchases.

3. Cataloging

a. Books

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
4	Administration	--	4	--
17	Cataloging	15.30	19	10
1	Employee	--	--	1
1	Jobber	--	--	1
5	Library	4.50	4	1
2	Library/Audiovisual	.50	1	1
11	Technical Processes	20.50	7	4
14	Unnamed	21.30	11	5

Cataloging is the process that makes music materials available to patrons through a card or book catalog. Cataloging for music books follows standard book practices and can probably be safely allowed to go through usual cataloging channels. It is surprising to see that book cataloging is

delegated to the audiovisual department or an employee in a few instances. When cataloging is left to one jobber who provides books, it is possible that some uniformity can be maintained in catalog format if cards are always available. If more than one jobber is used, it is unlikely that cataloging copy will be uniform in format, subject headings, or added entries.

b. Scores

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
1	Audiovisual Center	--	--	--
10	Catalog Department	37.75	5	3
1	Clerical	--	--	1
1	Jobber	--	--	--
2	Library	8.00	2	--
3	Not cataloged at present	--	--	1
2	Technical Services	40.00	2	1
3	Unnamed	13.00	19	4

Musical scores require special attention. Uniform titles have been established by the Library of Congress because of the many variations given to one composer's composition, both on title pages and programs. This responsibility must be given to a department or individual who will give the cataloging the close scrutiny and detail that it demands.

It seems unlikely that an Audiovisual Center or clerical assignment will answer the needs of the patron at the card catalog. Again, a jobber cannot be depended upon to supply card sets to any great depth of analytical attention.

c. Recordings

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
2	Administration	1.00	2	--
1	Adult Services	--	1	--
6	Audiovisual	10.70	2	12
12	Cataloging	8.25	10	2
1	Circulation	5.00	--	1
1	Clerical	--	--	--
1	Gifts	--	--	1
1	Library	1.00	1	--
1	Library/Audiovisual	1.00	--	--
3	Music Department	3.00	1	2
7	Technical Services	1.00	3	5
10	Unnamed	9.25	6	6

Cataloging recordings requires the same attention to detail as scores. The responsibility is more complicated when recordings contain works by more than one composer, which is quite frequent. In the case of a song recital, ten or fifteen or more composers may be included with an equal or larger number of titles. Analytics should be provided for each of these items.

Unless a very special interest in music is held by the individual responsible for the cataloging, it seems unlikely that the Adult Services, Audiovisual, Circulation, Gifts, or Library/Audiovisual Departments will want to spend the amount of time required for in-depth analytics necessary for recordings.

4. Reference

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
4	Young Adult	.1	4	--
1	Cataloger	10.00	1	--
1	Circulation	Varies	X	X
13	Fine Arts	9.0	6	7
1	Humanities	As needed	--	--
2	Library	--	2	--
1	Library/Audiovisual	--	--	--
1	Music	--	--	--
15	Reference	25.0	14	3
2	Staff	--	4	1
1	Technical Services	40.00	X	--
13	Unnamed	5.1	11	6

When a library employee, regardless of the department to which he is assigned, becomes acquainted with the music collection, he can become an important asset to the reference department. However, only the expertise of the specialist can ferret out some of the answers to questions asked by patrons. To call upon the Young Adult Department, Circulation, and Technical Processes leaves much to be desired.

5. Circulation

Number of institutions reporting this duty assigned to this department	Department	Average man-hours per week	Professional	Non-Professional
3	Adult	6	1	2
26	Circulation	102.4	7	25
1	Audiovisual	3	--	1
1	Fine Arts	4	3	1
1	Juvenile	3	--	1
3	Library	7	1	2
1	Music	--	--	--
1	Reference	2	1	1
1	Staff	--	--	X
4	Unnamed	2	2	3

It is possible that circulation can be left to any area of the library in which the materials are shelved. In that case, music materials would be more readily recalled or patrons reminded if they are overdue. It is fortunate that most institutions reporting this duty can assign it to a Circulation Department.

IV. REPRISE

This report of a survey of music resources in Illinois has attempted to give the background for the reason of the survey and its findings. The survey was intended to discover the potential membership for a state subchapter in the Music Library Association. It also hoped to discover the extent of the use of music specialists with music collections.

More information was received than sought. It is a compliment to those contacted that the response was very good. It has shown that librarians are interested in seeking assistance and that they are providing music service in spite of a lack of definite training in the field of music and under diverse and difficult circumstances.

It is not the intention of this survey, the Music Library Association, or the Chapter to patronize smaller music collections; to be overly critical; or to suggest the ideal solution for every library. We have not climbed every mountain or musical obstacle facing librarians responsible for large or small collections.

Possibly this survey can provide support for those in charge of music collections to improve their holdings, their cataloging, or their service. The report should encourage library directors to include in their budgets funds to send those in charge of music collections to annual Chapter meetings. Higher attendance enables program committees to prepare a wider

range of topics for discussion. When possible, library directors should seek specialists, those with higher degrees in music, to be responsible for supervising, developing, cataloging, and servicing music collections.

The primary goal of this survey conducted by the Midwest Chapter of the Music Library Association is to help improve the sound of music in Illinois libraries.